FOLK DIARY

Chronicled by Eric Winter

THURSDAY

HAVANT (Hants) Jug Folk, Black Dog: **BEAUX PSALTERIE**
LONDON Bedford College, Regents Park: **BO IDLE, HUNTER MUSKETT, OAK, SAFFRON, FROG-MORTON** etc. — Benefit for Le Court Cheshire Home Film Unit
LONDON Shakespeares Head, Carnaby Street, Soho: **TALISMAN**
LONDON Prince of Wales, Dalling Road, Hammersmith: **AMITY**
LONDON Albert F/C, Pied Bull, Islington: **CLIFF AUNGIER**
LONDON Upstairs Coalhole, Prince of Wales, Wimbledon Broadway: **DICK GAUGHAN**
LONDON Carr Saunders F/C, Fitzroy Street, W.1: **VIN GARBUTT**
LONDON Dublin Castle, Parkway, Camden Town: **BOB DAVENPORT, THE RAKES, THE PEELERS, EDDIE McGINLEY, DAVE BURKE**— Concert in aid of Northern Ireland Civil Rights Association — now is the time for all good men to come to the aid of the party.
SLOUGH (Bucks) Freedom Folk Club, Fox Road, Langley: **COMEALLYE**
MANSFIELD (Notts) Brown Cow, Ratcliffe Gate: **EXILES**
NOTTINGHAM Horse and Jockey, Mill Street, Vernon Road: Gary and Vera
LEICESTER De Montfort Hall: **SPINNERS**
BURNLEY (Lancs) 110 Club, Yorkshire Street: **KEELE FOLK**
CLITHEROE (Lancs) Dog and Partridge: **TAVERNERS** from Blackpool, **NEVIS**
RADIO STOKE-ON-TRENT (94.6 mHz): 6.40 pm Folk Style, with **NONESUCH**
RADIO NORWAY (94.6 mHz) 8 pm Folk For Folk, with **MARTIN HARRIS**
BRIGHTON Springfield Hotel: **FRANKIE ARMSTRONG**

FRIDAY

BRIGHTON— **The Dome: PACO PENA,** Flamenco
CROYDON Swan and Sugarloaf, Brighton Road: **DICK GAUGHAN**
ALDERMASTON (Berks) Kennet F/C, Hinds Head: **HARVEY ANDREWS**
EWELL (Surrey) Organ Inn, London Road: **BONDED BOOTS**
HODDESDON (Herts) The Crown: **BOB DAVENPORT**
STAMFORD (Lincs) Millstone, Ryhall: **DAVE AND JUDY**
BURTON-ON-TRENT Barley Mow, Main Street, Stappenhill: **PETE STANLEY AND ROGER KNOWLES**
TIDESWELL (Derbys) Cartwheel F/C, Belle Vue Hotel: **EXILES**
MANCHESTER University F/C: **MAGIC LANTERN**
CLITHEROE (Lancs) Dog and Partridge, Wellgate: **ALEX CAMPBELL, NEVIS**
BARNSLEY (Yorks) Civic Hall: Folk Festival (see Guidelines)
EDINBURGH University, Crown F/C, Meadowend: **FRED JORDAN**
RADIO NEWCASTLE (95.4 mHz): 6.30 pm **FOLK VOICE,** with **ANDY HARRISON**
RADIO DERBY (96.5 mHz) 7 pm **KETCHUP**

SATURDAY

BRIGHTON University of Sussex, Gardner Centre for the Arts: **JEREMY TAYLOR, MILES WOOTTON, TIM BROADBENT, MARIE CURTIS** (see Guidelines)
LEWES (Sussex) Pig o' Junch F/C, Lewes Arms: **KEITH JONES, ALEX SILVER, MALCOLM AUSTIN**
TELHAM (Sussex) Black Horse, A2100 between Battle and Hastings: **MALCOLM PRICE** (See Guidelines)
LONDON Troubadour, Earls Court: **GERRY LOCKRAN**
LONDON Peelers F/C, Kings Stores, Widegate Street near Liverpool Street Station: **OAK**
TROWBRIDGE (Wilts) St. Augustine's Hall, Wingfield Road: **BRENDA WOOTTON, & JOHN THE FISH, JOHNSTONS, DAVE & TONI ARTHUR**
SHEFFIELD Three Cranes, Queen Street: **TAVERNERS** from Blackpool
BARNSLEY (Yorks) Civic Hall: **FOLK FESTIVAL** (see Guidelines)
RADIO NOTTINGHAM (94.8 mHz) 11.30 am **SINGABOUT,** with the **WAYFARERS,** and **SAGA**
RADIO DERBY (96.5 mHz): 7 pm **KETCHUP**
RADIO MANCHESTER (95.1 mHz): 11 am **CELLAR FULL OF FOLK**
RADIO OXFORD (95 mHz): 2.05 pm **COME ON IN**
RADIO TEESIDE (96.6 mHz): 1.20 pm **FOCUS ON FOLK**

SUNDAY

PLYMOUTH The Friary, Bretonside: **BRENDA WOOTTON & JOHN THE FISH**
BRIGHTON Stanford, Preston Circus: **BOB & JOHN COPPER**
HORSHAM (Sussex) Swan, West Street: **COMEALLYE**
LONDON Troubadour, Earls Court: **ISAAC GILLORY, MOPPS**
LONDON Crypt, St. Martins-in-the-Field: **HERON, BILL BOAZMAN, ANNIE McCLURE**
LONDON White Hart, King Street, Hammersmith: **TERRY YARNELL, BRIAN GRAYSON, BARRY WARNER, PAT MacKENZIE, SUSAN BASSETT** The Life Of Man: songs from the cradle to the grave
LONDON Tower F/C, King William IV, Leyton High Street: **STEVE TILSTON**
LONDON Folk for War On Want, 27 Delancey Street, Camden Town: **PETE ATKIN**
CARDIFF New Theatre: **SPINNERS**
LOUGHBOROUGH White Horse Hotel, Quorn: **BRANDYWINE BRIDGE**
WORKSOP (Notts) Boundary Inn, Potter Street: **EXILES**
POYNTON (Ches) Social Centre, Park Lea: **BEGGARMEN**
SALFORD University F/C, **IAN CAMPBELL FOLK GROUP**
ACCRINGTON (Lancs) Lakeland Lounge, Bolt Street: **STRIFE**
BOLTON (Lancs) Heaton Village F/C, off Waddington Road: **AGINCOURT, MINT JULEP**
BLACKBURN (Lancs) Waterloo Hotel, Penny Street: **KEELE FOLK**
NELSON (Lancs) Great Marsden Hotel, Barkerhouse Road: **TAVERNERS** from Blackpool, **DALESMEN**
HALIFAX (Yorks) New Victoria: **SETTLERS**
LYTHAM-ST-ANNES (Lancs) Squires Gate Hotel, Squires Gate Lane: **NEW WRECKERS**
BARNSLEY (Yorks) Civic Hall: **FOLK FESTIVAL** (see Guidelines)
RADIO TWO; 4 pm Folk On Sunday, with the **BOYS OF THE LOUGH,** and **BARRY SKINNER**
RADIO NOTTINGHAM (94.8 mHz) 2.30 **SINGABOUT** with the **WAYFARERS**
RADIO BLACKBURN (96.9 mHz): 4.10 pm **FINE FOLK**
RADIO LEICESTER (95.2 mHz): 5.25 pm **LIVING TO SING**
RADIO MANCHESTER (95.1 mHz): 3.30 pm **CELLAR FULL OF FOLK**
MANX RADIO (89 and 91.2 mHz): **FOLK HOUR** with the **MANNIN FOLK**

MONDAY

BRISTOL University: **JOHN ST. FIELD**
LONDON Festival Hall: **INCREDIBLE STRING BAND**
REDDITCH (Worcs) Palace: **SETTLERS**
UTTOXETER (Staffs) Old Talbot: Singers' Night with **MARIAN JONES, DIANA RADFORD**
PRESTON (Lancs) Brunswick Hotel, Charlotte Street: **HUNTER MUSKETT, HORDEN RAIKES**
RADIO BRIGHTON (95.8 mHz): **MINSTRELS GALLERY**

TUESDAY

BRISTOL Colston Hall: **SETTLERS**
BRIGHTON Folk at the Arlington, Marine Parade: **BRIGHTON TAVERNERS**
CRAWLEY (Sussex) The Locomotive, Three Bridges: **PAUL SETFORD**
CHATHAM (Kent) Medway F/C, Old Ash Tree, Rainham Road: **HARVEY ANDREWS** (see Guidelines)
LONDON Islington Folk, White Horse, Liverpool Road: New club — residents **DOODLANG' LLOOD BAND**
RIPLEY Argyll F/C, Horse & Jockey, Cromford Road: **ROSEMARY HARDMAN**
BLACKPOOL Kings Arms, Talbot Road: **TAVERNERS**
RADIO BLACKBURN (96.6 mHz): 7 pm **FINE FOLK**
RADIO BRISTOL (95. mHz): 6.50 pm **TEMPO**
RADIO HUMBERSIDE (95.3 mHz): 12.35 pm **ROUND ABOUT FOLK**
RADIO LEICESTER (95.2 mHz): 4 pm **LIVING TO SING**
RADIO OXFORD (95 mHz): 8 pm **COME ON IN**

WEDNESDAY

PORTSMOUTH Guildhall: **SETTLERS**
LONDON Dingles F/C, Roebuck, Tottenham Court Road: **BITTER WITHY**
LONDON Holy Ground, Royal Oak, Bishops Bridge Road, Bayswater: **JOHNNY SILVO**
RADIO THREE; 11.30 am **SONGS OF THE PEOPLE** introduced by **A. L. LLOYD**

Guidelines

● *BARNSLEY Folk Club celebrates its tenth anniversary with a three-evenings festival, Friday Saturday and Sunday, with Dave Burland, Derek and Dorothy Elliott, the Yetties, Magic Lantern, Colin Ross, Ray Fisher, Barnsley Longswordsmen.*

● HARVEY ANDREWS (Aldermaston, Friday, and Chatham, Tuesday) is one of the best singer/songwriters on the scene. He's been going for over ten years, but his newest songs at any time always seem as fresh as a newly-picked peach.

● JEREMY TAYLOR (Brighton, Saturday) has just had his third LP issued. Most of the songs on "Piece Of Ground" are rather likely to appeal more to those who care about racism, humanity, love and the other things that caring people care about. Which is a shame, since caring people do not make up mass audiences. Now if you're the intelligent reader I know you are you'll go out and buy "Piece Of Ground" (Gailliard GAL 4078). If you are a caring person who likes his concern spiced with biting-ginger humour, you'll buy it for "The Red Velvet Steering Wheel Cover Driver" — surely the best known of Jeremy's songs, and welcome here for being so well recorded. Instrumental credits to (among others) Andy Roberts and Danny Thompson.

● MALCOLM PRICE (Telham, Saturday) made his name as a country-style singer, with his own trio; Malcolm hates the tag. "When I get up there, he says, "I am out to give the people of this Disunited Kingdom a good time. I don't do any of the old stuff we did with the trio — a bit of music hall, some folk, some contemporary stuff: I'm doing the songs of Tim Hardin quite a bit." Malcolm always turns in a very well judged set, and his songs are interspersed with joke-a-second patter that really rocks the audience.

COLLAGE

Weekly rock on campus report

A COUPLE of weeks ago I wrote about the unrivalled success the *Oxford Poly* is currently enjoying in its area with regard to entertainments there, for although the University may be the cornerstone of the academic world, it is pretty antiquated socially.

However, the situation is gradually improving, with John Thater of *St. Catherine's College* now in a position to promote weekly events; for these his spending is usually limited to under £100, with Keith Christmas on February 25 about the biggest date this term.

In March, though, something of a breakthrough is to be achieved with a concert featuring Atomic Rooster, If and Caravan which will be staged in a 1,000 capacity dining-hall — this is not available very often and its use in the future would certainly be denied, should the forthcoming concert ok anything less than break even.

Primary reason for this is that the colleges of the Oxford and Cambridge Universities receive no subsidies for entertainments of this kind. The various social activities are usually listed as "clubs", so that the rowing club, for instance, has a certain amount of money allocated to it. Ents, however, is not regarded as a club and therefore receives nothing. I asked John what would happen if money *was* lost on some event.

"Well, we wouldn't be personally sued or anything like that, but I doubt if we would be allowed to put anything on again. People always suppose that Ents receives a subsidy, but it is simply not so in our case. We may get one in the future, but it will take a long time."

The second cause of Oxford U.'s troubles is the dated attitude of staff to pop events. "And surprisingly we had a struggle getting past all the reactionary students too. There is a wide range of types here which leads to a more diverse set of interests than usual. About a third of the students in this college are interested in rock music."

However there are only about 350 students in St. Catherine's and although the Oxford colleges are quite close to each other geographically, attempts at inter-collegiate events in the past have broken down and the colleges seem just to function as separate entities.

Still, the fact that St. Catherine's at least is staging events frequently in the face of tough obstacles is an encouraging indication that the University of Oxford may get its fair quota of entertainment yet.

★★★★

At the other end of the scale of course are the colleges so well endowed with bottomless subsidies and benevolent authorities that they are not only efficient individually, but are also in a position to make up for defects by organising themselves on a regional basis.

Two weeks ago I mentioned the Bristol area colleges, and since then I have heard from *Exeter University*, the nucleus of another pioneering circuit — the Exeter Colleges Entertainments Committee. This was formed about eight months ago and has been very successful, with combined advertising efforts (financial contributions being in proportion to the size of each college) and joint promotions.

First of these promotions was to have been a Sandy Denny concert, which had to be cancelled through unavoidable circumstances, but after this initial set-back E.C.E.C. tried again with an inter-collegiate promotion of Wishbone Ash — this was highly successful, the group having kindly agreed to lower their fee, and in the end £300 profit was made for a local charity.

Ian Flooks and Mike Watts, the Committee's organisers, stress the advantages of booking through one agency for every college — they use Circle, with whom they appear to be well-satisfied — as this helps to keep prices down and also raises the possibility of regional tours by any one artist.

The E.C.E.C. seems to be most advantageous to the smaller colleges who would otherwise be trampled underfoot by their more wealthy contemporaries, but clearly it is representative of a growing trend among entertainments committees throughout the country.

★★★★

The colleges are not the only ones to have their trends; on the other side of the fence, in the agency world, we find that phenomenon "The Package Deal" rife.

This seems to have been devised partly as an attempt to foil the social secs, who were dead set on percentage agreements: by offering them the bargain of the year at a straight fee of rather more than £100 (the stipulated maximum fee in the N.U.S. scheme), the very tempting nature of your offer immediately breaks down their resistance to anything other than percentage deals.

Now not surprisingly, quite a few of these bargains proved to be rather uninspiring and it became evident that the package deal was not the hoped-for panacea. Nonetheless one or two good offers are worth mentioning.

★★★★

Transatlantic Records have their own agency which deals with low-priced acts of a folky bias, and are offering Stealers Wheel (with Gerry Rafferty), Steve Tilston and Unicorn at £150 against a negotiable percentage.

They also have available a 3½ hour show with Mr. Fox, Natural Acoustic Band, Rab Noakes and John James at £175 against a percentage. They say the Johnstons can also play with either of these packages if requested, and for a folk evening, the deals sound reasonable.

Geoff Jukes of the new Gemini agency has concocted this selection: Plainsong (Ian Matthews' new group), Trees and Shelagh MacDonald are available next term at £250-£300.

Alternatively, you can have Plainsong, Spirogyra and Keith Christmas at the same price. And finally the combined services of Trees, Spirogyra and Gary Farr will cost £150-£200.

★★★★

A final gloomy note as a follow-up to my mention last week of the band Music (who are giving all their earnings to the South African Scholarship Appeal fund). I saw them at *King's College London* a few days ago, where they played at a dance in aid of Anti-Apartheid.

Naturally the group did not expect a fee since the dance was in aid of charity, but they were rather aggrieved, and justifiably so, at not being allowed to play until after 11.30 by which time the hall was nearly empty (doubly unfortunate as they turned out to be a very exciting and professional band) and then being told they would not even receive minimum expenses — the cost of the petrol used in getting there — for their trouble.

Bridget St. John also played for nothing that evening and was kept waiting for about four hours before she went on stage, having travelled a long way to do the date.

Her manager Clive Selwood pointed out that colleges are the first to make a fuss if a group arrives late or commits some other misdemeanour, so equal coverage should be given to the artist when the situation is reversed. Point taken.

LINDSEY BOYD

FRONT ROW REVIEWS

PINK FLOYD

PINK FLOYD DON'T fit into categories: they make them. Their casual, almost diffident approach to stagework — with Dave Gilmour sitting, back towards the people, as he did magical things with steel and strings; with Nick Mason's graceful, effortless style of drumming; with Rick Wright's monstrous keyboard complex and with Roger Waters' own semi-casual posture, facing half-towards the drumkit — all served to underline the almost fanatical care and diligence with which Floyd had prepared another of their mind and sense-stunning appearances.

On the last of their four sell out nights at the London Rainbow, they opened the show with their new hour-long piece, "Dark Side Of The Moon", an assault on the corruption of media, delivered, ironically enough, with all the facilities of media at their disposal: gigantic light-towers; banks of quadrophonic speakers; taped harangues from Haggeridge and his ilk: all swirling; floating and moving from space to space, leaving the listener stunned and yet not bewildered.

At the end of the piece, police sirens echoed through the Rainbow, revolving red lights atop the speakers-banks were switched on, and the main light tower — to the accompaniment of agonised mechanical groans — dipped in mock-salute to media, to Floyd, and to us. Tremendous.

For their second half, after a short interval, Floyd opened with "Meddle", displayed imaginatively by offstage windmachines to accentuate the noise-generator effects, while an unseen minion tossed handfuls of silver dust into the fan so that the air itself glittered.

"Careful With That Axe" followed, with magnesium flares at dramatic moments, then "Echoes" — with Waters opening at the organ — and finally, after a short but applause-filled wait, "Saucerful Of Secrets".

The production — for that's what it was — was magnificent, and mention must be made of the fantastic sound quality throughout the concert.

Floyd's sound man, mid-centre of the stalls, controlled the whole event from behind an enormous console with care and devotion. I have literally never heard such good-quality sound in any auditorium from any group — ever.

It's been almost eighteen months since I last saw Pink Floyd, and I'd forgotten how unbelievable they can be. I won't forget again. Honest, Eugene. — TONY TYLER.

STRAWBS

STRAWBS MUST surely be one of the most unusual bands around at the moment. Not only have they had the strength of purpose to continue through various line-up changes in their history, but each period has produced a high musical standard, and their Royal Festival Hall concert last week showed just how much respect they have attained.

At one time it would be fair to say they appealed more to a folk type audience, but now they have come across to reach a more varied, and critical, gathering. Their stage act is both musically exciting, and visually dramatic.

"New World" from the recent album was accompanied by a violent riot film, and the importance of the lyrics was so obviously relevant. And, befort that, ballet dancers and a mime artist, took the stage.

That does not detract from the music however. At times humorous, at times serious, they now seem to have become an integrated unit, and organist Blue Weaver works in well, providing an adequate fill for Dave Cousins to front. Richard Hudson on drums is a tasteful player, and combined with the strong bass gives the music an added verve.

I certainly do not go along with the change of image belief, and found the group had a much fuller sound . . . more intricacies yet in the familiar style. They played old pieces, such as "In Amongst The Roses", and most tracks from the "Grave New World" album. — TONY STEWART.

NME/MARQUEE BULLET/MALDOON

THE THREAT OF power cuts **didn't deter a large crowd from packing the Marquee Club last Wednesday for the second in the new series of free weekly gigs run by the NME, promoter John Martin and the Marquee.**

The two bands billed for the evening, Bullet and Curtiss Maldoon of Purple Records were joined by a late addition — Silverhead.

In fact it was Silverhead who opened the proceedings with some fairly basic rock and an amazing vocalist in Michael Desbarre who, visually, is a cross somewhere between Mick Jagger and Alice Cooper.

He is also a hard-worker and, considering it was only the band's second gig, they played with great assurance.

The volume was turned down when Curtiss Maldoon took the stand and ran through some quiet, gentle material.

Although the group afterwards admitted they didn't feel they hit it off on a personal level on stage, as far as the audience was concerned they needn't have worried.

In fact their approach, based on two acoustic guitars, bass and drums was suprisingly subtle when you consider two of the band are refugees from the ultra-heavy Bodast.

On the other side of the coin were Bullet, a loud, meaty band who played at almost ear-shattering volume.

But it was not a case of volume covering up a lack of technique. As is to be expected with a band that included "veterans" like John Cann and Paul Hammond (both formerly of Atomic Rooster) and Johnny Gustaffson, whose history goes back to the Big Three and the Merseybeats, the band took off with rare power. — JAMES JOHNSON.

STEELEYE

LAST WEEKEND'S London debut for Steeleye Span Mark Three and the Johnstons new group was not helped by the sub-standard temperature, imposed by power reductions on the Hornsey Town Hall.

The Johnstons (Adrienne and Paul) performed with their newly-acquired bassist, Gavin Spencer, who has not joined the group, but seems to be well into the Johnstons music.

Much of that came from their new Transatlantic LP released this week. Their programme also included "The Morning Of Our Love" (written by Adrienne and her husband Chris McCloud), and "Continental Trailways Bus" (by Paul), both of which appear on a newly-released Johnstons single.

Badly balanced p.a. (the power again) disturbed the subtleties that are apparent on the records, though Adrienne's singing of Chris' song "Angels Davies" was extremely powerful.

The new Steeleye line-up doesn't seem to me to have gelled properly yet. The material was almost all new, but seemed ploddingly performed. Even on a duet they must have performed many times, "I Live Not Where I Love", Tim Hart seemed unsure of his instrument, and Maddy Prior sang the song in a jerky, rather angular fashion not noticeable on the duo's recorded version ("Summer Solstice" album from B & C).

Halfway through Span's penultimate number, the power cut arrived — five minutes before schedule. Steeleye sang on acoustically for two songs and got the applause they well deserved.

The band is right (of course) to gig around, but the magic moment when the arrangements take off excitingly is still ahead. Before that date, I hope Steeleye will feature Bob Johnson more prominently . . . he is a fine singer and guitarist. — ERIC WINTER.

DRIFTERS

THE LAST THING you would expect is for an act to get an audience of hard-bitten 'we've-seen-it-all-before' journalists, media executives, trendy posers and innumerable gatecrashers primed on free booze, to join in the singalong with the artists they've come to either review or peruse.

Yet that's exacly what the Drifters managed to do when they met and performed before the industry at the Speakeasy club last week.

The personnel may have undergone numerous changes, but their distinctiveness and charisma have stood the test of time. Those great melodies and the performances, currently being given by Johnny Moore, Bill Fredericks, Butch Leake and Grant Kitching, are as valid and as fresh in 1972 as when they were premieced in those halcyon years that spanned the initial American rhythm and blues boom.

With just the right amount of choreographed showmanship, the four singers — collectively and individually — placed great emphasis on the lyrics as they worked their way through a selection of classics that included: "On Broadway", "Saturday Night At The Movies", "Under The Boardwalk", "Sand In My Shoes", "I'll Take You Where The Music's Playing", "There Goes My Baby" and "Save The Last Dance For Me", all of which drew appreciative applause.

Between them, Johnny Moore and Bill Fredericks handle the lead parts most effectively, with the latter doing a nice line in humour. Butch Leake adds contrast with his eccentric dancing and, when joining Grant Kitching in the back-up vocals, adds strength to the Drifters overall sound.

As a unit, the Drifters are one of the few acts who cut across all invisible musical barriers, whether you are a soul freak or an acid head I'm sure you'll find genuine satisfaction from their performance. Everyone at the Speak' did. — ROY CARR.

PINK FLOYD at the Rainbow: Agonised mechanical groans, smoke filled air.

Sense stunning Floyd

Starting this week, another new NME What's On service ...

IRISH REPORT

Lennon Irish tour/Gary Moore's new band

JOHN Lennon and Yoko Ono are to visit Ireland as soon as business commitments in America allow.

They have already sent a telegram to N.I.C.R.A. (Northern Ireland Civil Rights Association) pledging support to their cause and 'all their actions.'

The Lennons, according to N.I.C.R.A., will not only set up house in Ireland, but will appear in a series of concerts throughout the country.

Proceeds from the shows will be donated to the Association.

John's American release, "The Luck Of The Irish", may also have its royalties channelled into N.I.C.R.A. funds.

It is thought that John and Yoko may also organise a massive concert at New York's Madison Square Garden in support of Civil Rights in Ulster.

□

THE FACES concert scheduled to take place in Dublin's massive National Stadium last Saturday was cancelled because of 'other commitments' by the band.

The concert, which was completely sold out weeks ago, has been postponed until May 20.

A spokesman for Aiken Promotions, organisers of the concert, said: "We offered refunds on the tickets bought, but not one person asked for their money back. They're keeping their tickets for the May show."

□

Ticket sales are already "higher than imagined" for the Leonard Cohen concert scheduled for the Stadium on March 18. It will be the singer's only Irish appearance on his British tour.

Stud, the band that features two ex-Taste musicians, bassist Ritchie McCracken and drummer John Wilson, are rumoured to be returning to Ireland in the Spring for a tour that will include Dublin and Belfast appearances.

Stud, who also feature ex-Blossom Toes guitarist Jim Creggan, have their second album currently on release.

□

Gary Moore, the lightning-fast lead guitarist who left Irish group Skid Row earlier this year, appeared in Belfast with his new band recently.

The size of the crowd at his Queen's University gig was "disappointing," but reception was enthusiastic.

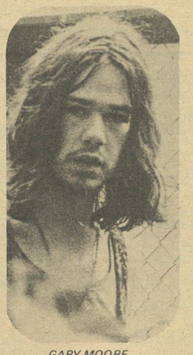
□

Skid Row themselves, with new guitarist Paul Chapman, appear at North London Polytechnic next Wednesday.

The proceeds of the concert are to be donated to the relatives and dependants of the 13 civilians killed in Derry's "Bloody Sunday."

Also on the bill are Irish band Fruupp, and English groups Slowbone and Baby Spike.

A concert organised in Dublin by Ireland's music magazine New Spotlight on February 14, and which featured many of the country's top pop names, raised a total of £1,050 for relatives of the 'Derry 13.'



GARY MOORE

COLIN McCLELLAND

Roll

ROCKIN' HENRY

HI, CATS 'N' KITTENS! What a week . . . rocking by candlelight, digging out the wind-up gramophone to plough through the 78s. Lucky I just picked up a box of 'Songster Bronze Pick-Up Needles'. They don't make needles like they used to . . . all this panty-waist hi-fi. Ya don't need it with ROCK!

And there are rock dates next week from **THE HOUSESHAKERS, SCREAMIN' LORD SUTCH, HEINZ AND THE MAGIC ROCK BAND, BISHOPS BIG BOPPERS, THE IMPALAS, THE WILD ANGELS, JOHNNY QUANTRELL AND THE CONFEDERATES, ROY YOUNG** and **ROCK REBELLION.**

Facts and info dept: Good news is the re-formation of Johnny Quantrell and the Confederates. They're a raunchy nine-piece band with Johnny and Linda Lee taking vocal honours, and three guitars, two sax, piano and drums. Look out for them at colleges and their regular spot at the Railway Hotel.

Rock 'n' soul freaks should try out some SMG (down, you drug-crazed hippies) — it's a GOOD little mag dealing with US music and the latest issue includes a Philips International discog, plus lotsa other goodies. For details write to SMG Publications, 48 Gifford Road, Benfleet, Essex SS7 5XU.

Now for the dates:

NORTH AND MIDLANDS: Feb. 25 — Roy Young at Leeds University Hall Of Residence, Leeds 16. Feb. 26 — Houseshakers at Leicester University.

WEST AND SOUTH WEST: Feb. 26 — Roy Young at Assembly Hall, Melksham, Wilts; Heinz and the Magic Rock Band at Southampton University. Feb. 27 — Wild Angels at Concord Club, Eastleigh, Hants. Feb. 28 — Roy Young at City Hall, Salisbury. Feb. 29 — Roy Young at Bournemouth College; Rock Rebellion at HMS Vernon, Portsmouth.

LONDON AND SOUTH-EAST: Feb. 25 — Houseshakers, Screamin' Lord Sutch, Heinz and the Magic Rock Band at the Fishmongers Arms, Wood Green; Johnny Quantrell and Confederates at the London School Of Economics. Feb. 26 — Bishops Big Boppers at the Fishmongers Arms, Wood Green; Impalas at Southend Cricketers, London Road; Breathless Dan & Frantic Faye's 'Original 50's Rock 'Roll Record Hop' at the Star & Garter, The Embankment, Putney Bridge. Feb. 27 — Heinz and the Magic Rock Band at the Pioneer Club, St. Albans. Feb. 28 — Houseshakers at the Swan Tavern, Stockwell. Feb. 29 — Houseshakers at Greenwich Town Hall. March 2 — Wild Angels and Bishops Big Boppers at Manor Place Baths, Camberwell; the Houseshakers at the Railway Tavern, Harrow.

If anyone missed the short-lived "Rock & Roll Scene", issues 1-3 can be obtained by writing to Earl Sheridan at 9 Yukon Road, SW.12 and enclosing 10p for each copy required. Details soon of where to get issue no. 4.

The Rockin' Devils, mentioned in this column the other week, are a 3-piece group with Mick Nash (fingers) on guitar and vocals, Butch Nash (be-bop) on drums and vocals, and Long Tall Terry Bushell on bass. They've been semi pro for 13 years, have a huge repertoire and backed Duane Eddy on his tour here 3 years back.

Their regular gigs are at the Haven Hotel, Shellhaven, Stanford-Le-Hope on Sundays and the Kai-Sun Chinese Restaurant on Fridays. Sweet & Sour Rock!

Now for an early warning. Check all dates with the venues before you land up on a darkened doorstep. OK? See y'all next week.